

EVERSON VIDEO REVUE

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The artists in this exhibit, as well as many others who work with television can be contacted either through the Everson Film and Video Department or the following galleries.

Anna Canepa Video Distribution - 429 West Broadway, N.Y., N.Y. 10012

Castelli-Sonnabend Tapes and Films - 420 West Broadway, N.Y., N.Y. 10012

Electronic Arts Intermix - 84 Fifth Avenue, N.Y., N.Y. 10011

Synapse Video Center - 103 College Place, Syracuse, N.Y. 13210

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EVERSON VIDEO REVUE

Everson Museum of Art

Syracuse, N.Y.

September 1 to 30, 1979/February 1 to March 2, 1980

Museum of Contemporary Art

Chicago, Illinois

October 5 to November 4, 1979

University Art Gallery

Berkeley, California

November 10 to January 5, 1979

Museum of Contemporary Art

La Jolla, California

February - March 1981

Richard J. Simmons

Curator, Film and Video

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INTRODUCTION

Everson Video Revue presents a diverse selection of artists' videotapes. Arranged in 1979, the exhibition offers a sampling of a much larger body of work produced over the past two or three years. While the term 'Video Art' may suggest a tightly knit group of individuals with common goals, the fact is that the field as a whole is characterized by diversity. Diversity is an important key to understanding any art form. Whereas one artist's approach to a given body of material may be similar to that of another, the implications of creativity, originality, and personal style produce a complex variety. This is especially true with television. As a technical *and* cultural phenomenon, television, like film, stimulates more viewpoints than its static counterparts in the traditional media. In this exhibition one can find the artist as scientist, as phenomenologist, aesthetician, and instructor. Because television is such a large part of America's social environment, many of these artists can be seen to embrace commercial forms; others plainly avoid them. Like experimental films, many tapes constitute alternatives to the mass produced and easily digestible commercial forms of our time. Each of these artists work out a personal dedication or passion, offering unique, often idiosyncratic individuality. The key to understanding this independence of action is to embrace the artists' purpose of expression, the discovery of new forms, new techniques, new themes and ways of presenting them, to break from traditions and pre-conceived notions of definition and experience.

This introduction notes some of the fundamental aspects of the television medium, and raises several ideas and approaches to the field. The categories given for the tapes are: abstract, electronic space, documentary-portraiture, and narrative-performance. They delineate a general view of the medium. Like all generalizations however, these may seem arbitrary, especially when a work appears to touch more than one of them. For the most part, the categories function as a structuring device for the notes, and hopefully provides a comfortable familiarity with a field which has as its alter ego the hard sell of commercial tv.

Although abstract work has been done with video which avoids the synthetic appearance of electronic image processors, most of the work does stem from such. The primary tool, the videosynthesizer, is a blend of commercial television's unique arrangement of processing devices and additional controls which enable the artist to convert frequencies into visual form. Until now, abstract work has been primarily visual, but other influences are beginning to appear. The emergence of language, literal humor, and narrative ideas can be seen as the influence of conceptual art. Visual purists might disagree but I was personally very interested in those works which combined verbal elements in ways which maintained rather than destroyed the kinds of intuitive experience one associates with abstraction. When selecting work, I included examples of the narrative approach as well as a more pure visual style. A foremost consideration was effective timing. As well, the exclusion of sound in two of the artist's work I felt befitting the kinds of projects they were doing, which would seem more ornamental if sound was included.

In general, I chose not to include documentaries which more appropriately belonged in a commercial context, unless they elevated the potential of documentary by exploring their subject in an unusual manner or, simply, served the enjoyment of observation instead of focusing on a powerful or popular subject. I tended to select works which offered views of Americana, such as the relaxed camaraderie of vacationers or the festivity and warmth of family events. Many of these documentaries are what I call 'sleepers'. That is, they may appear to be simple documents of casual events or ordinary subjects, but imply many different levels of historic, cultural, and social information. In addition, some of the artists have a tongue-in-cheek attitude toward their subject matter, or a subliminal irony within an objective viewpoint. Unlike commercial documentaries, each of these is attentive, stylistically, to the viewer's perception. They do not preclude the kinds of subtle exchange that comes with the personal observation of an event.

The greatest diversity appears in the narrative-performance category. The artists create or utilize whatever props, environment or persona they choose. Their topics are very often constructed metaphors, models for social behavior, punning, consciousness, and reaction. Documentarians seldom contrive their material; they work mostly from daily life and the existing environment. Combined with the abstract artist's attraction to the technology and visual effect, both fields can appear conservative and traditional next to the bizarre performance artist. The diversity of this genre is also indicated by the fact that the works located under the heading of 'Electronic Space', further on in the notes, are just as easily considered narrative or performance works. My decision to locate them elsewhere was to draw attention to spatial manipulation and use. Each of these artists use television's flexibility and latent qualities to create confrontations with perception and deduction as well as sensation.

Perhaps the most noticeable shift in modern art, aside from the usual transitions through schools, movements, materials, and styles, is the artist's view of himself as instructor. Many of these artists have adopted a didactic sensibility, appropriate for a medium which in its commercial role provides us with information about ourselves. It is especially appropriate that television became available to artists when it did, through portable recorders and supporting organizations. Not only was it a period of high social awareness for the culture in general but the cold logic of minimalism and conceptualism of the sixties generated a social aesthetic. Many of the artists of the period found television perfectly apropos if not essential for their ideas. That each of them had to overcome the obstacles of a highly complex technology, and the inadequate market for non-object art, indicates a substantial personal effort and commitment. Their purpose is to create and discover modes of observation, existence, and experience that is usually

not offered. Hopefully, their commitments will be approached and matched by the viewer's persistence in learning and perceiving their complexities without demanding an immediate and complete verbal translation. The result is to see a bit more subtly and encounter the experience of paradox as well as statement.

ABSTRACT IMAGERY

Sitting at the controls of a videosynthesizer is an amazing experience. Keyboards and controls vary but it takes only a few slight turns to discover the endless possibilities. The same electricity that is used to cook eggs in the morning is literally fragmented into a million variables of color, line, form, and tempo. Its user becomes a composer of sound and image with a tool so sensitive that hundreds of images can slip through in an instant. Like abstract painting, the aura of discovery holds a magnetic attraction. Although the machine can be signalled to respond automatically such as with music or voice, the challenge to the artist is to produce a personal work.

Gary Hill's works are created as abstract events. Each is performed in real time rather than condensed by editing. 'Windows' transforms the angular subject from figuration to a high concentration of visual changes. 'Objects with Destinations' uses the form of ordinary hand tools to provoke synthetic changes, passing the objects through the picture plane. In 'Picture Story', Hill introduces language and narrative form by keying television jargon into a squared wave form. The form wanders inside the area until the artist stops it and marks its location, building a setting for his conclusion.

Barbara Buckner's 'Pictures of the Lost' uses a series of highly saturated abstract images as impressions. To this she adds suggestive subtitles that separate the work into sets. Each subtitle is followed by a beautifully sublime visual equation and is appropriately silent.

Tom DeFanti's 'By the Crimson Bands of Cyttorak' is a beautiful arrangement of spiral-like shapes, which the artist models with color. Like the title, the tape illicitly a mood of science and space as the artist carefully mixes sound and image into a detailed harmony. DeFanti's smooth and measured actions disguise his presence at the controls.

Using the same facility as Tom DeFanti, Barbara Sykes derives figures from electronic frequencies. Synthetic images of ceremonial masks and figures punctuate a darkened landscape and create a primitive mood.

Barbara Latham, John Manning and Edward Rankus describe 'AlienATION' as a series of artificial dramas which suggest an equivalence between the struggles of fictional spacemen at war with monsters, the tenuous freedom of individuals under industrial control, and the learning adventures of laboratory animals. Primarily pictorial, the tape uses the effects of a videosynthesizer.

ELECTRONIC SPACE

When used without the depiction of an actual environment, electronic space appears flat and pattern-like. When an environment is depicted, the space is a triangulation with each side converging at the camera lens and defined by the picture area. Add the effects of superimposition, split-screen, key levels, and multiple recordings and such effects expand the possibilities of a single, stationary camera. In each of these tapes the artists use time and electronic space to create studies and compositions which often depend on ambiguity and surprise.

In the four short tapes by Kit Fitzgerald and John Sanborn, real time recordings are tightly compressed by computerized editing. 'Entropy' uses recordings of direct experiences with food and calories, eating breakfasts, opening cupboards, cracking eggs, etc. The subject's energy may be unavailable to the viewer but not the presentation, which is squeezed to a mere two minutes and ten seconds. In 'Order' the artists perform a series of gestures such as bell ringing, clapping, moving chairs, etc. Each gesture is selected and arranged with its sound qualities in mind and creates a musical composition. A third piece, 'Motive' laces the triangulation of video space with threads of John running first from side to side and then back and forth, and finally through himself. The inclusion of other metaphors creates an additional arrangement of perceptual elements. 'Access' shows a man in a large office operating teletypes and collecting printouts, and finally, exiting to the street. The material is shifted, staggered, and repeated, creating a business-like, musical narrative.

Bill Viola is equally attentive to sound and image, using television to extend his affinity for music. In 'The Space Between the Teeth', the transitions evolve into orchestrated movements of percussion and duration. In 'Truth Through Mass Individuation', the artist creates surrealistic studies of natural environments, performing distinctive abstractions for the sound qualities of each space. With the strategy of suspense and surprise an engaging physiology is created.

Ed Emshwiller's 'Dubs' is an exercise in mixing and shifting multiple recordings. The tape conveys the artist's narrative ideas and domestic theme by repeating scenes and phrases which are subtly altered by changes in context. The artist's son and a friend perform a variety of activities such as running in circles, which is the opening scene. Additional scenes such as in the house, at the piano, on the couch, etc. compare with the domesticity of the dialogue; she wants this and that, he said/she said, let's/no. Meanwhile the artist speculates with 'duplicates'.

During the past ten years a number of dancers have choreographed their work specifically for television. The medium is both a window to the dancer's performance as well as a medium with its own malleability. Included here is a collaboration by Merce Cunningham—dancer, and Nam June Paik and Shigeo Kubota—videoartists. 'Merce By Merce By Paik' consists of a split program with Cunningham performing for five electronic space compositions, and Paik and Kubota working him into several re-definitions of dance. Also titled 'Merce and Marcel', the artists re-awaken the cleverness and profound wit of the late Marcel Duchamp.

A second dance tape, 'Pink Beans' by Eva Maier is a series of five studies which consider the effects of her performance on the television space, and vice-versa. Each is a novel comment on time and movement, also acknowledging the space of television as a comic atmosphere in its accustomed similarity to a puppet theater.

DOCUMENTARY/PORTRAITURE

When in search of a common denominator for artists' videotapes, careful consideration should be given to the intimacy of television. Unlike the big screen of the cinema, television conveys a miniature reality, cool and seductive. In its role in the home television may be received by a mass audience but the experience is singular and private. Many artists who make documentaries prefer to preserve the personal quality of observation, constituting alternatives to the expedient and highly mannered commercial variety. As consumers of tv's heavy stylism and bold approach we are accustomed to an authenticity saturated with artificial drama. Independents have had a tendency to either avoid or neglect heavy stylism, replacing it with an open fascination with their subjects. While the tools they use are identical to those used for news gathering, the techniques preserve the sense of discovery and realism that is experienced during the production.

In 'Resorts of the Catskills' Skip Blumberg and John Margolies celebrate the hospitality and unwillingness of resort owners to spoil the rustic setting and character of the beautiful Catskill region. Six resorts are included, beginning with modest cabin settings and moving to the architectural elegance of Victorian charm. In contrast to a typical analysis the tape focuses on the everyday elements of the environment; the ceremoniousness of the hosts, family history, guests, facilities, and even the food.

Bart Friedman covers the events in 'Harold's Bar Mitzvah' in the dual role of traditional photographer and video documentarian. Scenes typical of the occasion are recorded, beginning with Grandfather Sam's departure for the festive ceremony. The ceremony appears to have happened before Friedman's arrival but following the Rabbi's instructions, everyone gets together again for the tape. During the celebration each of Harold's relatives wish him well.

Several seemingly unrelated scenes are edited together in two tapes by Ira Schneider. An East Coast tape, 'Several Minutes From Several Days in the Hamptons' and a West Coast sequel, 'Some Scenes From Southern California' finds the artist pensively studying the landscape. Seen as a collection of visual essays, Schneider's methods resist compressing the time beyond a pastoral quality.

In pursuit of the last primitive tribe of the Americas, Juan Downey's 'The Abandoned Shabono' focuses on the Amazon Rain Forest. The shabono is the circular communal dwelling built by the Yanomami Indians. The artist presents the building as a metaphor for the social structure and spiritual environment of an ecologically sound culture that is threatened by advancing civilization.

'Happy Birthday America' by Maxi Cohen, Joel Gold, Bill and Esti Marpet focuses on the tiny town of Cape May, New Jersey. Shot during the bicentennial, the tape presents several random events which illustrate the town's patriotic atmosphere, close family ties, and historic sense. Parades, dancing, the poetry of children, marching drills, and people contribute to the festivity of the event and celebration. While the adults are busy preserving the past, a child's essay and robot-like marchers draw our attention to the future.

New York City is the scene of 'Shopping Bag Ladies' and 'Sheridan Square'. In the first, by Joan Giummo and Elizabeth Sweetnam, the big city atmosphere with its bustling human resonance contributes to the invisibility of several females who live on the street and carry their belongings in shopping bags. They represent surprising independence within a culture that reserves 'bumming' for men.

'Sheridan Square—A Day in the Life' records the mini-culture of this NYC location, with its shopkeepers, musicians, evening strollers, and an aspiring ventriliquist. As a group project the tape presents several episodes arranged to suggest a typical day, but the makers (Barbara Goldberg, Joyce Kobayashi, June Mosca, Ellen Pettit and Ann Volkes) compiled the material over several days.

'In The Pictures' by Gunilla and Phil Jones is a sensitive and diverse portrait of close friend and choreographer Marcia Palley. The subject is seen in a variety of situations; addressing the camera, dancing, exercising, ordering lunch. She reminisces about her aspirations to be a dancer, the obstacles, the personal satisfaction and the impulse to do something creative.

A predominantly men's hotel in Syracuse, New York is the subject of 'Stag Hotel' by James Morris and cameraman Mark Achbar. Its inhabitants, with the exception of one, usually appear either drunk or drinking, discussing their pasts, present circumstances and outlooks on life. Jim Morris spent months in the hotel before deciding what to shoot. His friendship with the men helped create the power of this documentary which captures much of the experience.

In 'Sharon' by Nancy Cain a young woman reviews her life in relation to the impositions of family members and ex-husband, revealing her naivete' and subsequent efforts to control her own life. During the editing process, the artist eliminates most of her own comments and questions as superfluous, editing in grey leader for pause, punctuation, and continuity. The artist focuses on the woman's personal qualities and lack of aggression, creating a warm, sensitive portrait. She concurrently presents the topic of the woman's story as a condition shared by many.

In the spirit of Orson Welles' 1938 radio classic 'War of the Worlds', John Keeler and Ruth Rotko presents as a documentary, 'The Last Space Voyage of Wallace Ramsel'. Signposts of Americana, Howard Johnson motels, police-cars, cheeseburgers, friendly reporters and confident newscasters combine with local residents and the press of Woodstock and surrounding area. They create the story of two New York State policemen who, in 1977, apprehended and were subsequently removed by, a flying saucer. The tape includes interviews with people who saw the saucer and resulting news coverage.

NARRATIVE/PERFORMANCE

During the past ten years a number of artists have used video to create models for their ideas and experiences. With television the artist can exact the sequence of his ideas, and the setting and mood of the piece. Television's malleability enables the artist to store material for later use, to mix in slides and photographs, to use found and created objects, and to perform directly in front of the camera. The artist has the choice of predetermining the work, further responding to existing material, working spontaneously, or a combination. This is true of any medium but the ability to process time, image, mood, and text creates a lot of room for adventure. Television's other striking features, the intimacy of the viewing experience, its miniature proscenium, compare with its societal role as functional household item, serving as instructor or information source, and entertainer.

William Wegman performs several comic routines in 'Reel 7' and 'Anthology'. He often appears with his dog, Man Ray, and composes with the dog's behavioral quirks. Wegman's presence is never intimate or mannered but somewhere between casual and awkward. He runs through a series of studies, visual clichés, and sound pieces. Because he avoids practice and other refinements, the work never appears authoritative or overtly functional.

In 'New Reel', Hermine Freed mixes a variety of photos and early radio and tv segments into a collage of memorabilia. She draws attention to her memories and feelings and to her reaction to certain events. Posing that the psychology of the culture may be overlooked, the artist mixes bogus heroes with prevailing aggression and questions the anthropological use of her tape as any less accurate than history's version.

Shown in a blue chiffon prom dress, Susan Russell is 'Suzy Q', the image of 50's innocence and fantasy. To this she adds the personal realities of money, sex, and artistic freedom, assembling a psychological model for her thoughts. 'Seduction' takes advantage of television's intimate contact to create an erotic narrative. In 'Repulsion/Obsession', the artist interviews four subjects about their sexual views and reactions to hypothetical situations.

Mitchell Kriegman forgets his keys more than once during 'Always Late'. Several hilarious scenarios create a two-sided argument between this couple, each trying to convince us of the other's faults. The artist presents the psychology and exaggeration of their situation as a model for domestic and personal behavior. They finally decide to stay home after blaming each other for not making it anywhere on time.

'Arab/Angel' by Christa Maiwald sees the artist posing as an impressionable youngster who imitates the cruelty and bigotry of a face-less father figure. In 'Aging', the artist creates a fictional socialization of two female characters. The two personalities are seen on either side of a split screen, their appearance constantly shifting with age. 'Group Shot' consists of several characters ostensibly posing for promotional stills. As the group members rearrange themselves, their exaggerated conflicts dramatize the seductive images that follow.

John Orentlicher mixes social documentary into studies of personal psychology. In 'Sometime In September' he records the gaze of a young woman who details a late night assault. In 'Because It's My Image/Watching The Leatherman' an exotic portrait of a self-made leatherfreak is blended with an over-dubbed narration by Tom Sherman. By shifting our attention to the mechanical process, Sherman creates an objective distance from the subject. In '2+1+1', while Sherman narrates a sexually explicit scene, we are shown a nude woman and her pet dog as they lie quietly on a bed. The image is then removed and the narration repeated.

In 'Mitchell's Death' Linda Montano creates a passionate and personal ritual following the accidental death of Mitchell Payne. The artist retrieves the details of her experience and builds a spiritual reflection for her thoughts, feelings, and sensations. Her radical narrative style is peculiar to this tape and defines the dimension of her experience.

Three short tapes by Les Levine sees the artist creating literal interpretations for cliché'. In 'A Picture Is Worth 1000 Words' and 'Stamp of Approval', the artist treats two common stereotypes. But, in 'Buy This Idea' he isolates several subliminal impressions of commercial tv, indicating its power in trend setting, and creating imitations.

'The adventure of information transmitted' is the theme of Howard Fried's 'Vito's Reef Part One'. The artist describes the attempts of the masses to approach the reef, while simultaneously avoiding it. Equating this with a syntax of offense/defense, Fried introduces a second performer whose responsibility is to academically perfect the operation of the syntax. In the next sequence, 'Chiaroscuro Gable', the didactic instructor uses the syntax to teach his son the principles of composition.

In 'Red As Well As Green As Well As Blue', Lawrence Weiner presents a situation in which reason alternates with impulse. While he didactically responds to questions about his theoretical position, two 'players' are seen to alternately undermine and defend the 'rules of the game'. Weiner refers to a personal methodology, regulation, and a functional use for the tape by the culture.

Joan Jonas juxtaposes the space and mood of rural countryside and created environments in 'I Want To Live In The Country (and other romances)'. The artist's text refers to dreams, superstitions, habits, and memories while she displaces the viewer by shifting sound and image. A unique logic is created between implied meanings, placement and distance.

A leisure cruise to China becomes a metaphor for cultural enrichment in 'You Can't Lick Stamps In China'. Friend and essayist Gregory Battcock joins Nam June Paik in a figurative comparison of visual splendor and perceptual ironies. Paik's video library plays both a supporting role and some consolation for the less than inspired reminiscences of fellow voyagers.

Richard Foreman as author and director of 'Out of the Body Travel' creates a dramatic allegory for living and perceiving. Foreman's tape links several environments in which the elements of time, space and motion are alternately affected by the measured actions of his performers. Foreman makes reference to language and feeling, cautioning us to be alert else we miss some sublime element.

Thinking and being coalesce in 'Barricade To Blue'. Rita Myers combines a dual set of evocative images and text, creating incongruous moods. The viewer's mind is occupied with discovering and taking measure, finally dissolving into simultaneity and what the artist calls, 'the ecstasy of transformation'.

Each of four short works in 'Sirens' by Paul and Marlene Kos remind us 'there is more than meets the eye'. Each disproves our original perception of the depicted spaces. A second tape, 'Ax' begins with a reference to the Donner Party, whose members froze to death trying to cross the Sierras. The artists create a psychological model for the empirical aspects of the event; the delirium, the abrasion and physiology of hunger, and compare these with the embellishments of counterpoint.

'Chant A Capella' consists of several short performances by sixteen artists. Each artist responds to the theme of 'vocal' as the curatorial subject of the producers, Jean Dupuy and Davidson Gigliotti. The combination of diverse styles and ideas creates a rich experience filled with the adventure of spontaneity and encounter.

R.S.

THE EXHIBITION



"...wonderful uniforms—nice little hats..."

You Can't Lick Stamps in China

(1979 35:00 Color)



To be able to come here is marvelous. The environment is nice, the fishing is good, the food is just outstanding and it's a perfect place for me and my wife to unwind."

Resorts of the Catskills

(1977 30:00 Color)



Pictures of the Lost

(1977 20:00 Color)



"... and I believed it"

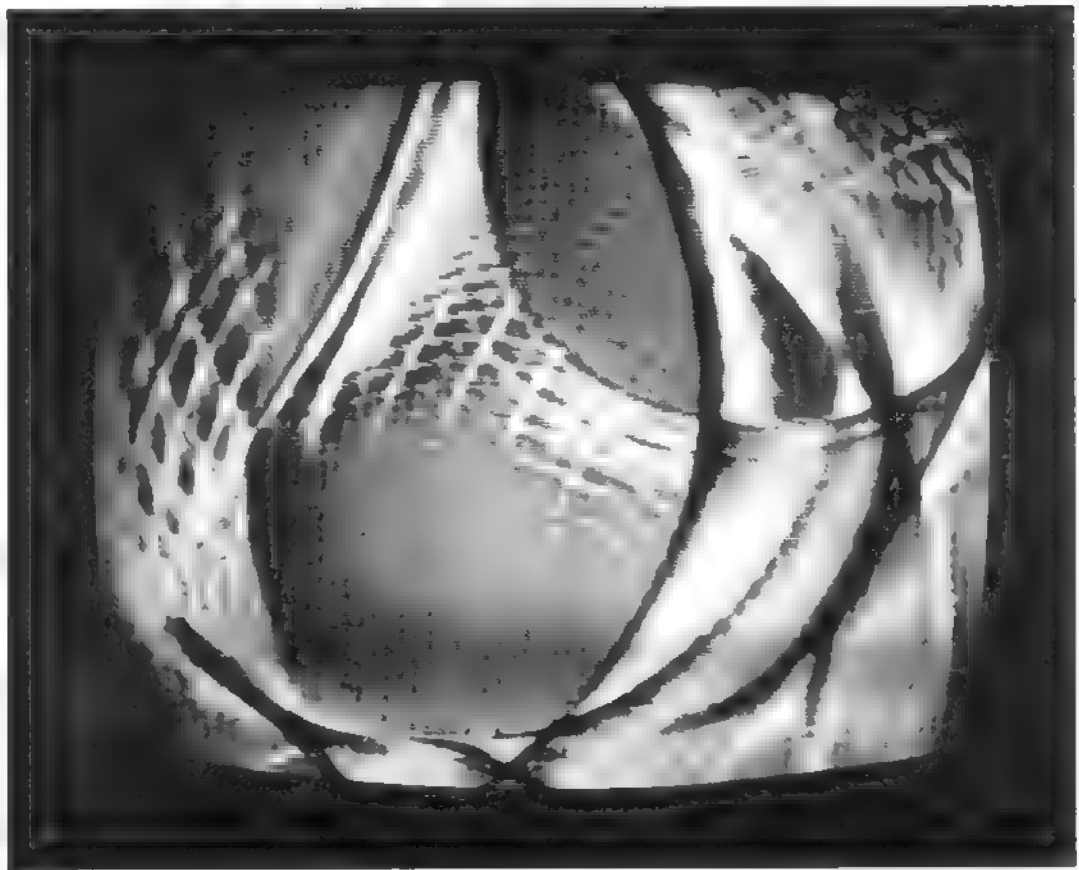
Sharon

(1977 33:50 B&W)



Merce by Merce by Paik

(1978 20:00 Color)



By the Crimson Bands of Cyttorak

(1978 7:00 Color)

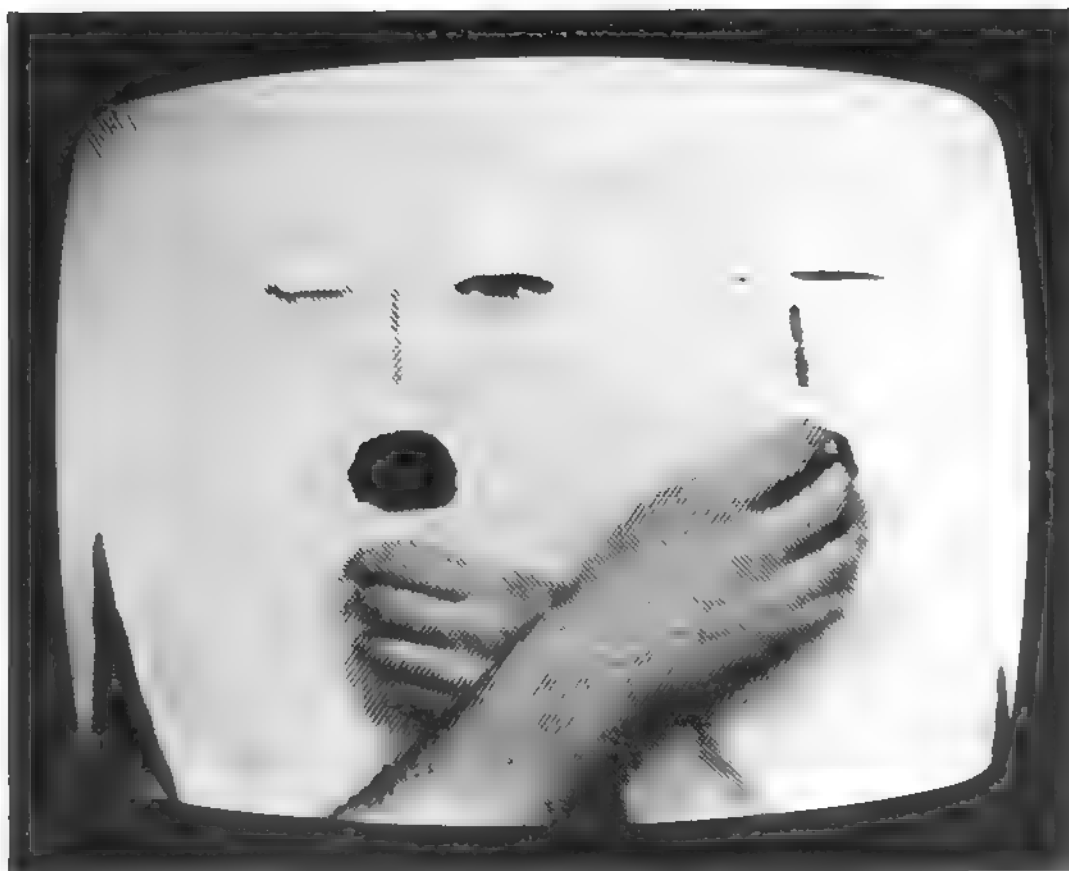
1978 07/00001



" creates an architecture which participates with the forest's own energy flow "

The Abandoned Shabono

(1978 27:30 Color)



" marguerita, marguerita "

Chant A Capella

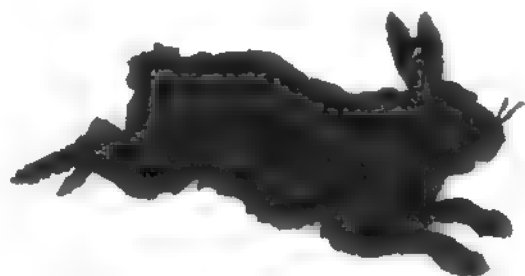
(1978 30:00 Color)

*Olga Adorno
Don Cherry
Paula Court
Jean DuPuy
Jana Haimsohn
Elaine Hartnett*

*Richard Hayman
Dick Higgins
Julia Heyward
Gerry Hovigimyan
Joe Lewis*

*Nina Lundborg
George Maciunas
Jackson Mac Low
Nam June Paik
Charlemagne Palestine*

CAPTION ILLUSTRATION

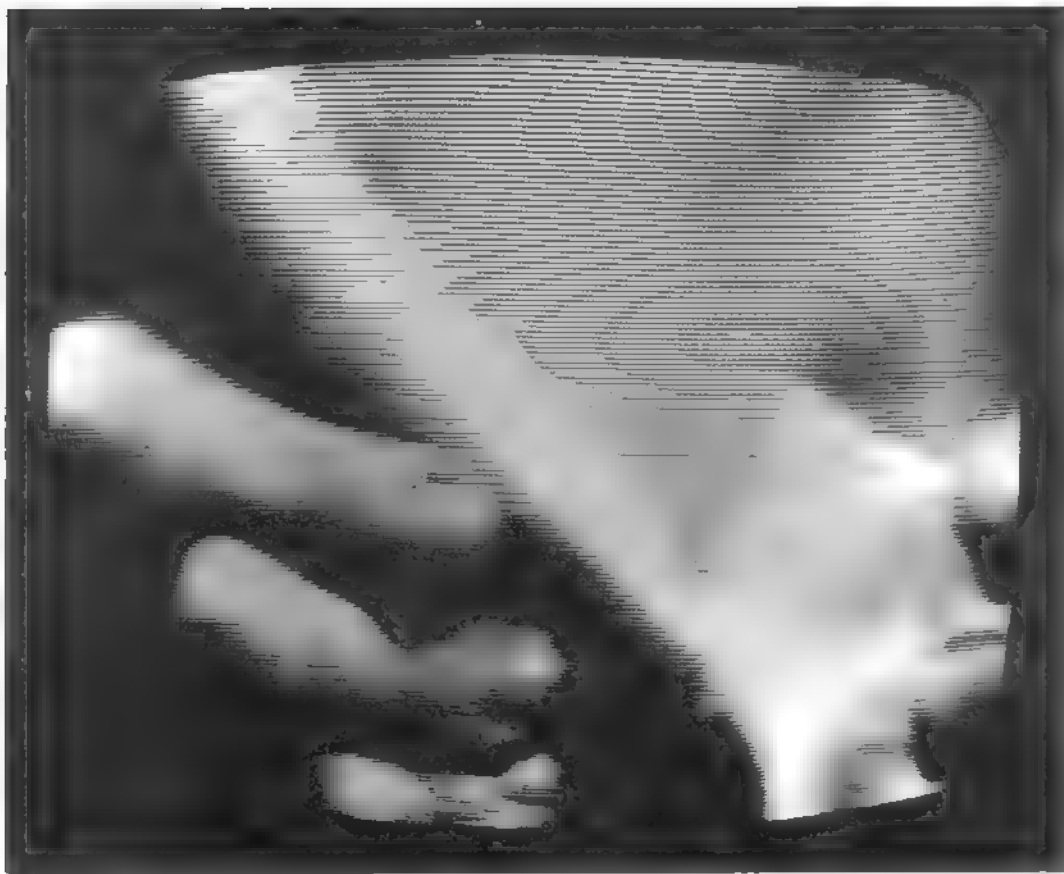




"c'mon"... "I'm coming"

Dubs

(1978 27:00 Color)



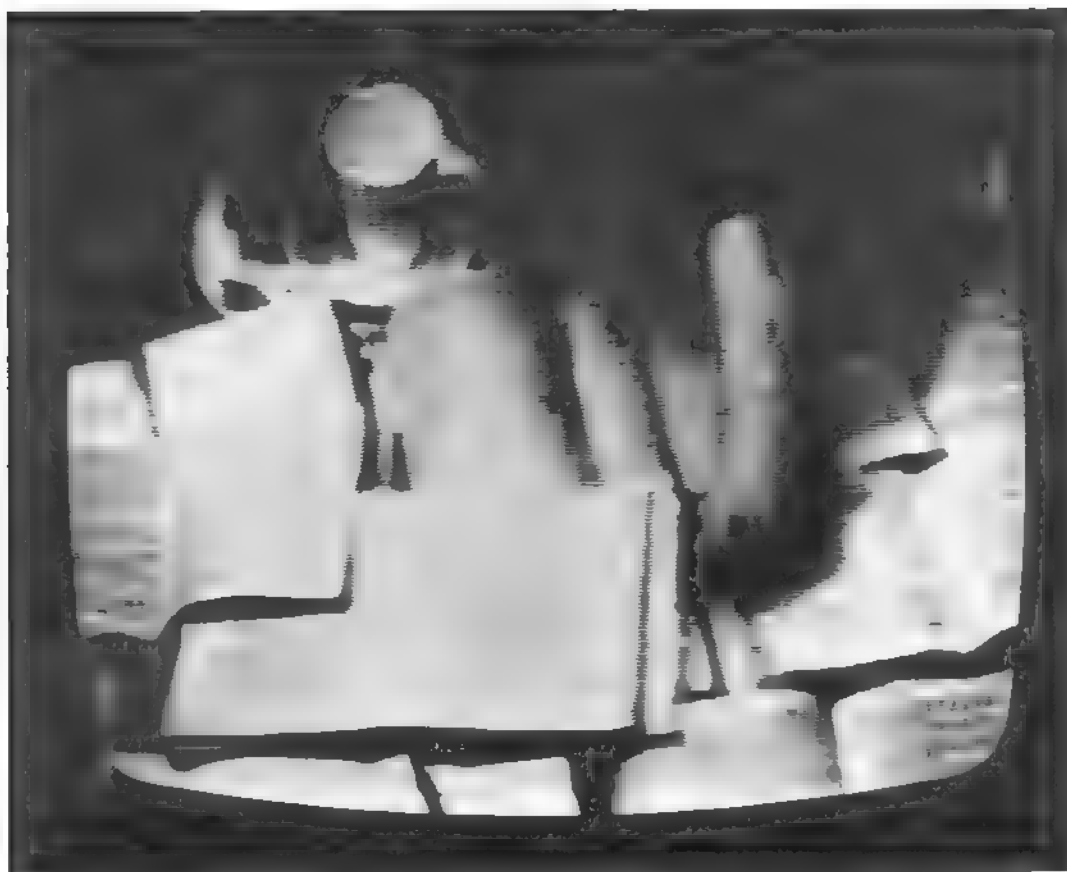
" CLINK

Entropy
Order

(1978 2:10 Color)
(1978 1:54 Color)

Motive
Access

(1978 2:54 Color)
(1978 2:05 Color)



"...everything I know—be ready "

Out of the Body Travel

(1977 43:00 B&W)



'if an anthropologist were to view this tape in a thousand years, would he be able to separate fact from fiction?'

New Reel

(1977 15:00 Color)



'I can't be what I call information, and it can't do what I call supposing '

Vito's Reef Part I

(1977 15:00 Color)



"May 9 out of 10 of your dreams come true may you live a full and fruitful life and be happy in everything you do...my prayer's are all for you. Love, Grandpa Fred"

Harold's Bar Mitzvah

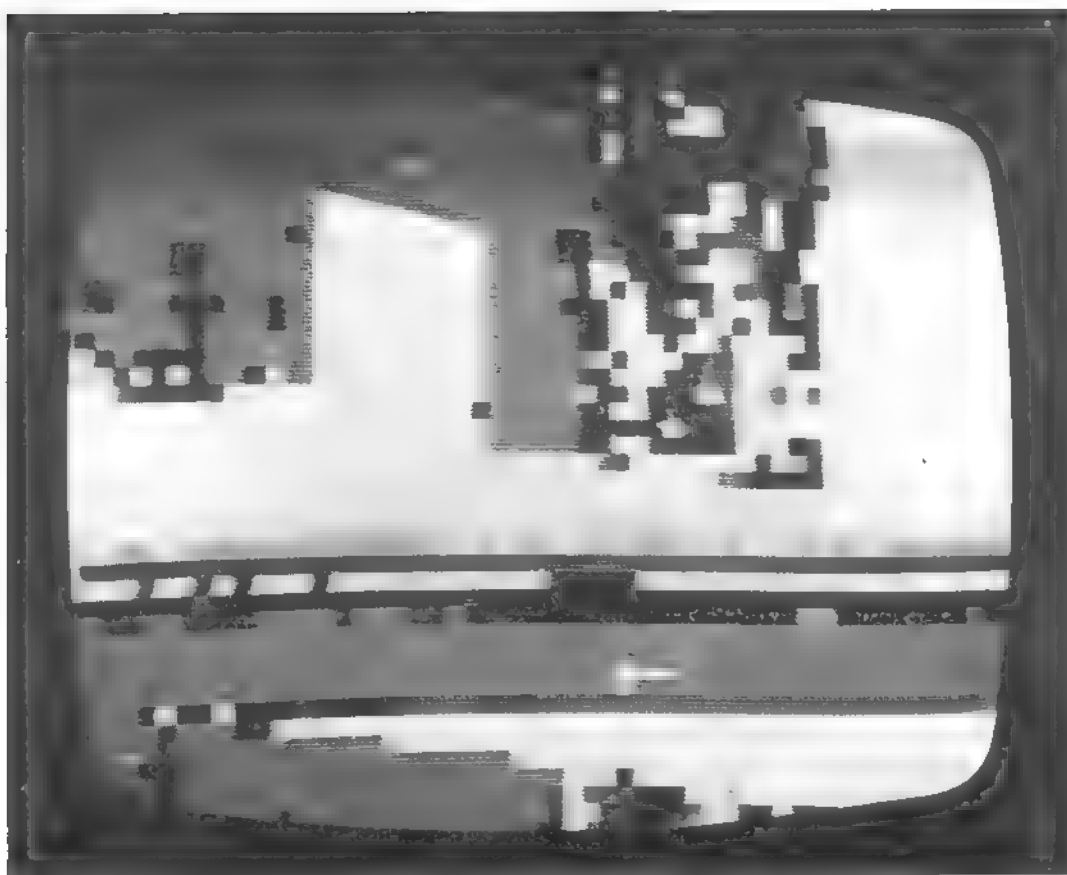
(1977 40:00 B&W)



"I'm the real Patti Page"

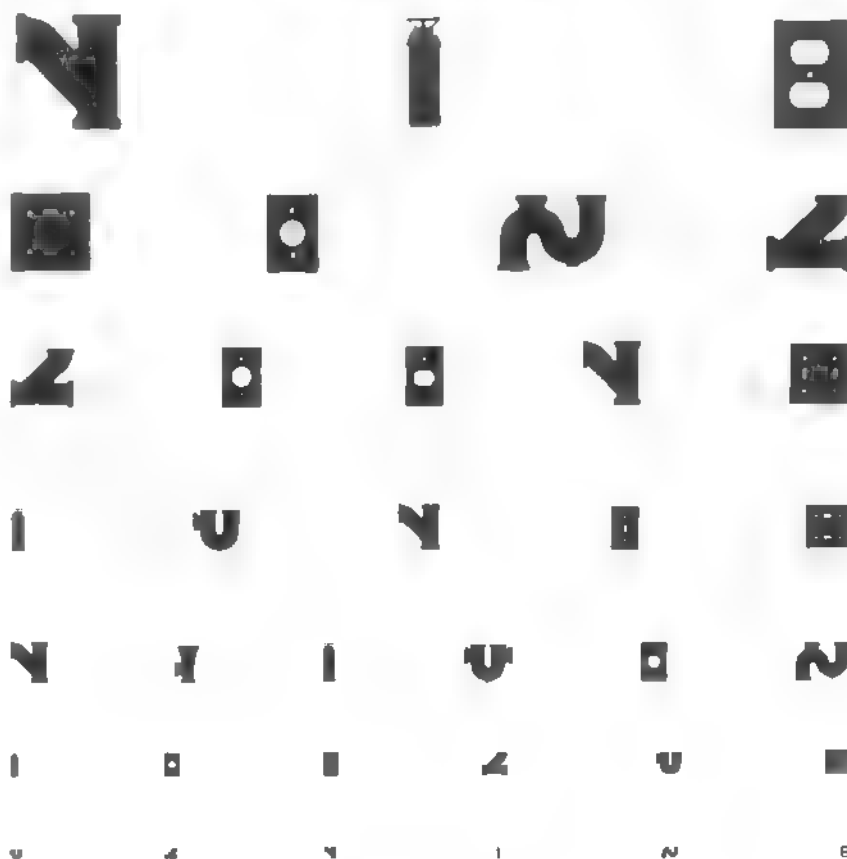
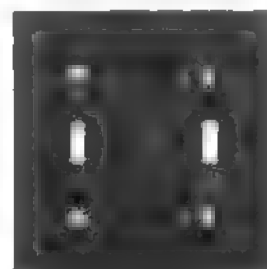
Shopping Bag Ladies

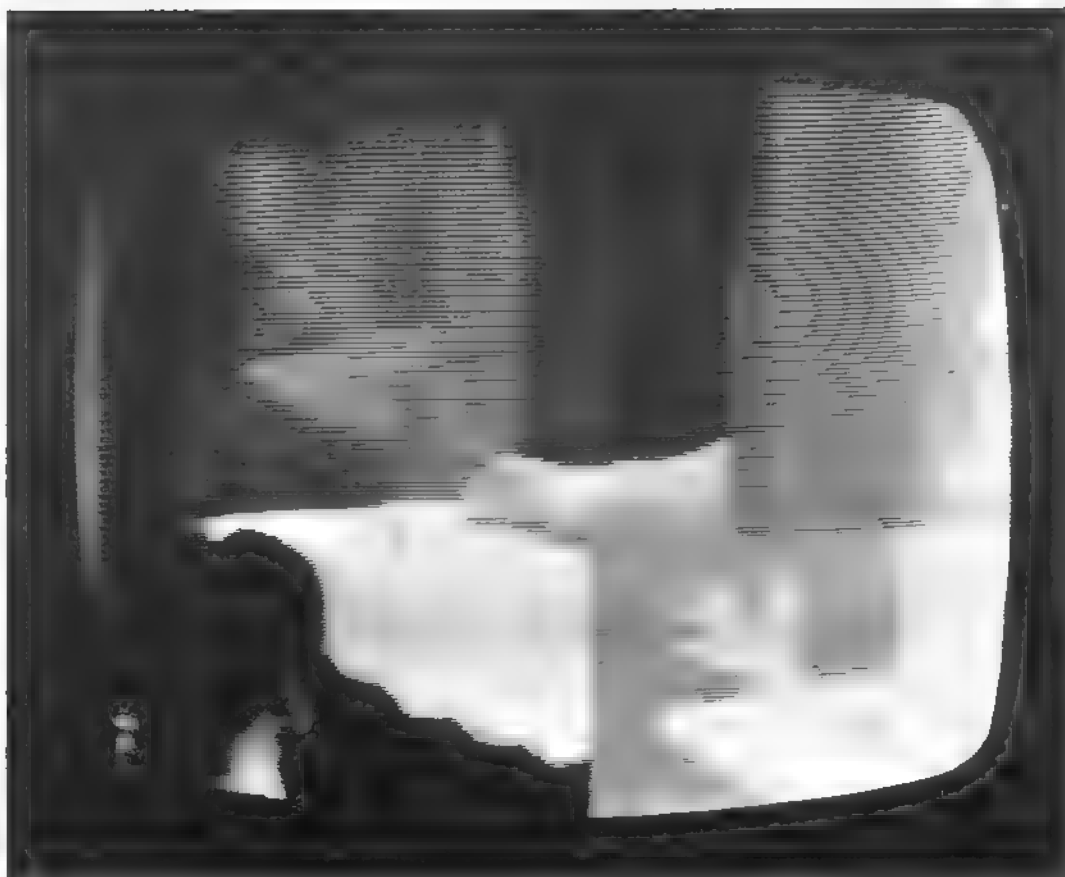
(1977 45:00 B&W)



Windows (1978 20:00 Color)
Objects w/Destinations
Picture Story

CAPTION ILLUSTRATION





" you will be called upon to show a great deal of courage if you dream of blackbirds

I Want to Live in the Country
(and Other Romances)

(1977 30:00 Color)



"Nice girls play the piano"

In the Pictures

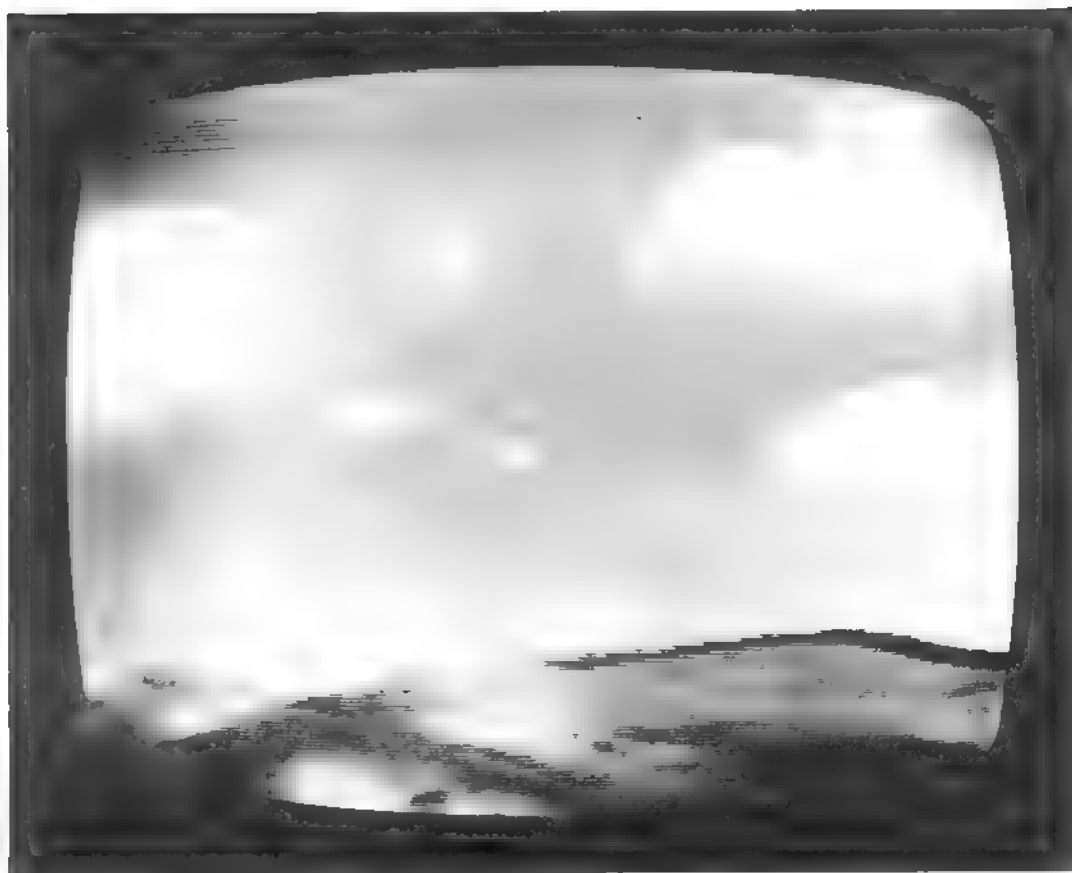
(1977 28:00 Color)



"...came up across them wires"

The Last Space Voyage of Wallace Ramsel

(1977 45:00 Color)



"HaHaHaHaHa"

Sirens

(1977 7:50 Color)

Ax

(1978 20:00 Color)



"...I forgot the keys"

Always Late

(1978 10:00 Color)



AleiNation

(1979 30:00 Color)



"Buy this way of holding your head, buy this way of wearing a sweater buy this relationship "

A Picture is Worth 1,000 Words

(1976 :55 Color)

Stamp of Approval

(1976 11:48 Color)

Buy This Idea

(1976 15:24 Color)



Pink Beans

(1978 14:15 Color and B&W)



Arab/Angel

(1977 5:00 Color)

Aging

(1977 5:00 Color)

Van Gogh's Bedroom

(1977 5:00 Color)

Group Shot

(1977 4:00 Color)

THE MURDER OF JAMES EARL RAY



Mitchell's Death

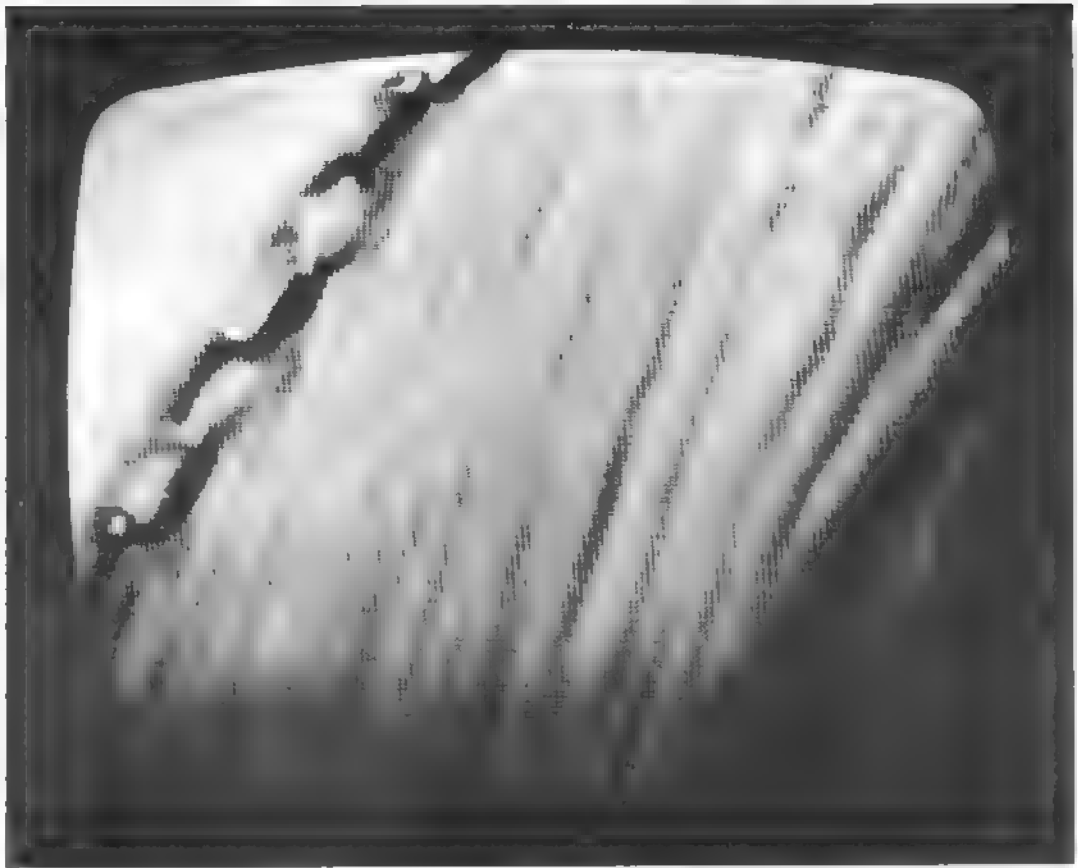
(1977 30:00 B&W)



there ain't nobody in the world sadder n I am

Stag Hotel

(1978 30:00 B&W)



On the perimeter of the ineffable a passage into solitude physical presence wavering into an apparition the body in a condition of transport moving through incongruous sites discovering, taking their measure, and as it arises, yielding to a silent pattern between them a spatial erotics at the threshold, past the barricade meshing magically the body rendered in collapsed time the voice permeating incompatible substances an abundance of words separate states of being dissolving into simultaneous images an ecstasy of transformation more and still more

Barricade to Blue

(1977 30:00 Color)

Don't miss the new
1979 Fall schedule



"...well Teddy, that's one hell of a way to talk to me"

Sometime in September

(1979 13:00 B&W)

Because It's My Image/ Watching the Leatherman

(1978 10:00 B&W)

2 + 1 + 1

(1979 8:00 B&W)



Sheridan Square: A Day in The Life

(1977 20:00 B&W)

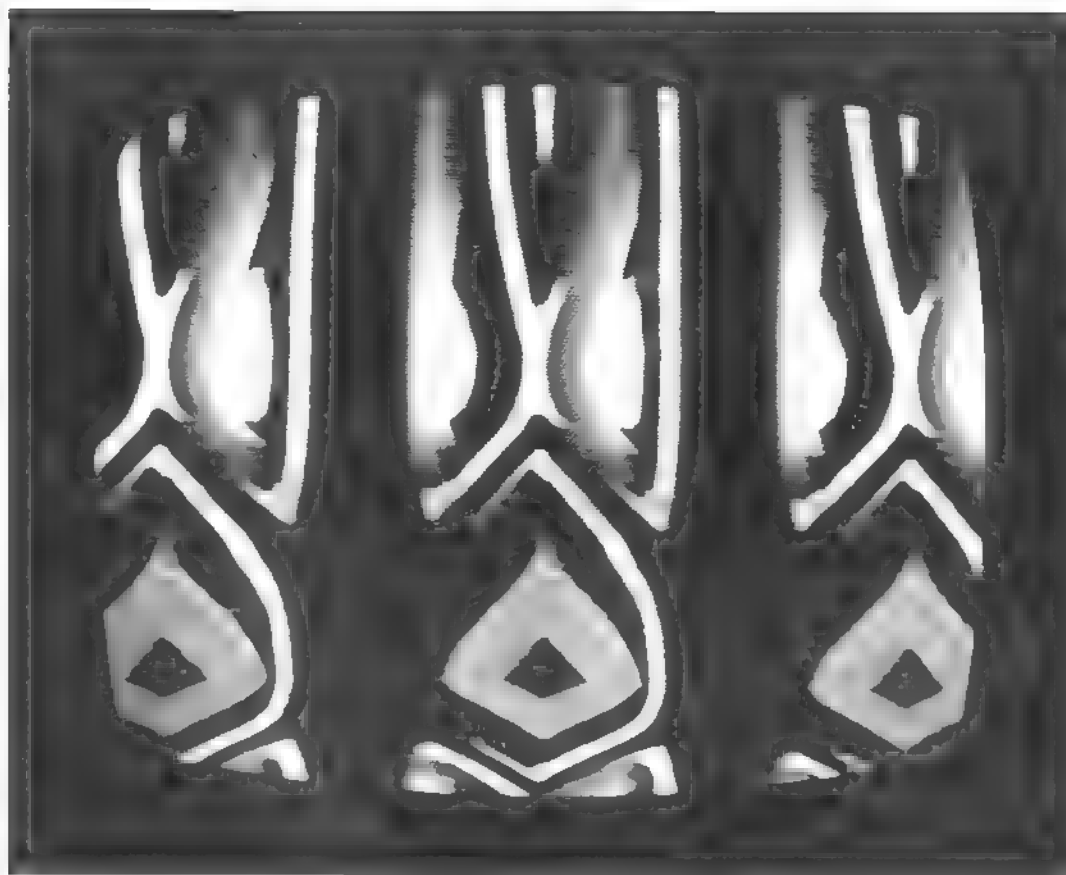


" I'd like to talk to you, about some things ."

Suzy Q (1977 7:00 Color)

Repulsion/Obsession (1977 16:00 Color)

Seduction (1977 18:00 Color)



Electronic Masks

(1978 5:00 Color)



Several Minutes of Several Days in the Hamptons

(1976 15:00 B&W)

Some Scenes from Southern California

(1976 15:00 Color)

CAPTION ILLUSTRATION





"...happy BIRTH-day A-meri-CA..."

Happy Birthday America

(1976 20:00 Color)



The Space Between the Teeth
Truth Through Mass Individuation

(1977 10:00 Color)

(1977 10:00 Color)



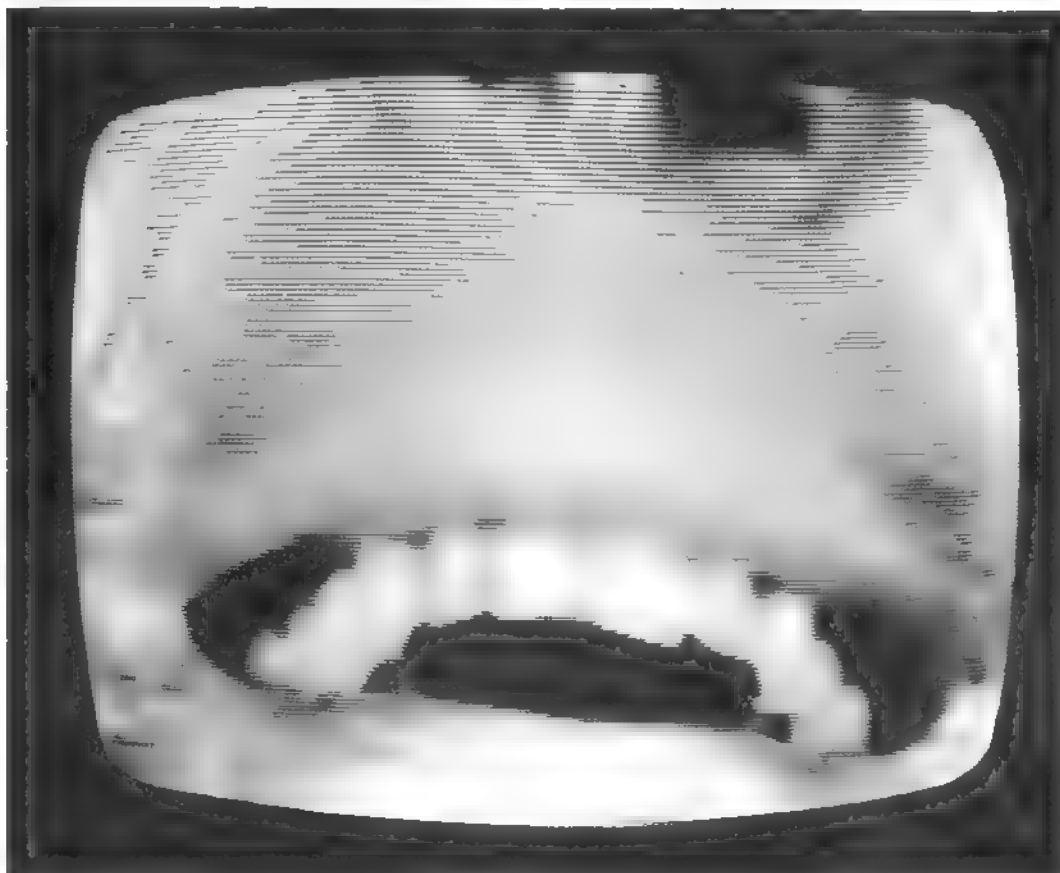
"it's not who wins the game, they say, it's how you play..."

Red as Well as Green as Well as Blue

(1976 20:00 Color)

CAPTION ILLUSTRATION





Hi, remember me?"

Selected Works: Reel #7

(1977 17:00 Color)

Anthology

(1977-78 10:00 Color)

BIOGRAPHIES

**GREGORY BATTCOCK &
NAM JUNE PAIK**

You Can't Lick Stamps in China (1979 35:00 Color)

Produced at Television Lab, WNET-TV, NYC. Post produced at Synapse Video, Syracuse, N.Y. Production staff: Carol Brandenburg, John J. Godfrey and David Loxton

G. Battcock - b. 1941, NYC.

Editor, columnist, art critic and art historian

N. J. Paik - b. 1932, Korea.

University of Tokyo, Art History, Music, Philosophy;

University of Munich; Freiburg Conservatory; University of

Coigne. Co-inventor of Paik-Abe Video Synthesizer, with engineer Shuya Abe. Artist-in-residence, WNET-TV, NYC

JOHN MARGOLIES & SKIP BLUMBERG

Resorts of the Catskills (1977 30:00 Color)

Produced at Lanesville TV, Catskill Mts. Production staff Andrew Aaron, Bill Marpet, Esti Marpet, Chuck Kennedy, Bill Caghorn

J. Margolies - b. 1940, NYC

Artist, photographer and lecturer specializing in Americana

S. Blumberg - b. 1946, NYC.

Co-founder of Videofreex and Media Center in Lanesville, N.Y. which has since changed its name to Media Bus. Artist-in-residence for 1980 Winter Olympics, Lake Placid, N.Y.

BARBARA BUCKNER

Pictures of the Lost (1977 20:00 Color)

Astral Love

Blue House

Untitled

Untitled

Nica Twice

Untitled

Contemplation

Produced at Experimental Television Center, Binghamton, N.Y.

B. Buckner - b. 1950, Chicago, Illinois

BFA, NYU School of Film and TV.

Video artist working and living in NYC. Video instructor and video director at the School of Visual Arts, NYC.

NANCY CAIN

Sharon (1977 33:50 B&W)

Produced in Woodstock, N.Y.

N. Cain - b. Detroit, Michigan.

Project director Media Bus, Inc., Woodstock, N.Y.

Independent video producer.

**MERCE CUNNINGHAM &
NAM JUNE PAIK**

Merce by Merce by Paik (1978 20:00 Color)

N. J. Paik - b. 1932, Soel, Korea

See "You Can't Lick Stamps in China", Gregory Battcock & Nam June Paik

M. Cunningham - b. Centralia, Wash

Choreographer and dancer, soloist, Martha Graham

Company 1940-45. Established own dance company in 1952 Several world tours.

TOM DEFANTI

**By the Crimson Bands of
Cyttrak (1978 7:00 color)**

T. DeFanti - b. 1948, NYC.

Associate professor and co-director of the Electronic Visualization Lab, University Illinois at Chicago Circle. Current research involves real-time digital video, personal computer art machines and large-scale events.

JUAN DOWNEY

The Abandoned Shabono (1978 27:30 Color)

Produced at Synapse Video, Syracuse, N.Y.

J. Downey - b. 1940, Santiago, Chile.

B. Arch., School of Architecture, Catholic University of Chile, Santiago. Assistant professor at School of Architecture, Pratt Institute. This tape is part of a Video Trans America series which was financed by a Guggenheim Fellowship This enabled his family to live with Indians of the Amazon Rain Forest during 1976. Currently living in NYC

JEAN DUPUY & DAVIDSON GIGLIOTTI

Chant A Capella (1978 30:00 Color)

J. Dupuy - b. 1925, France.

Producing art performances in a collective and limitative structure since 1974. Now in the process of making a book

D. Gigliotti - b. 1939, Winchester, Massachusetts.

Artist, administrator and occasional curator

ED EMSHWILLER

Dubs (1978 27:00 Color)

E. Emshwiller - b. 1925, Lansing, Michigan

Art, University of Michigan and Graphics, Ecole des Beaux Arts, Paris. Illustrator, producer, filmmaker and video artist

KIT FITZGERALD & JOHN SANBORN

Entropy (1978 2:10 Color)

Order (1978 1:54 Color)

Motive (1978 2:54 Color)

Access (1978 2:05 Color)

K. Fitzgerald - b. 1953.

BA, Studio Art, Smith College

J. Sanborn - b. 1954

BFA, NYU

Both have recently been artists-in-residence at the Television Lab WNET-TV/13. They have participated in various shows as well as given lectures, screenings and workshops at schools and universities in the USA and abroad

RICHARD FOREMAN

Out of the Body Travel (1977 43:00 B&W)

Produced in Connecticut College Production staff: Camera -Babette Mangolte With the students of the American Dance Festival, New London, Connecticut.

R. Foreman - b. 1937, NYC

Was artistic director of the celebrated Ontological-Hysterical Theater in NYC. Just completed first feature film, "Strong Medicine"

HERMINE FREED

New Reel (1977 15:00 Color)

Produced in NYC Post produced at Automation House, NYC

H. Freed - b. NYC

BA, Cornell University, MA, NYU

Professional artist and instructor at School of Visual Arts, NYC Current exhibitions include a one-woman show of photographs and photo murals at Columbia University.

HOWARD FRIED

Vito's Reef Part I (1977 35:00 Color)

Post produced at Video Free America

Prod Staff Video Camera - Skip Sweeney

Film Camera - Roy Ramsing

Location Sound - Jack White

Performers Howard Fried, Pamela Kresse, Paul Fried

H. Fried - b. 1946, Cleveland, Ohio

BFA, San Francisco Art Institute, MFA, University of California, Davis and Syracuse University.

Teaches at San Francisco Art Institute and has had numerous one-man shows Lives in San Francisco

BART FRIEDMAN

Harold's Bar Mitzvah (1977 40:00 B&W)

Produced at Lanesville, N.Y. and Lynbrook, N.Y. Post produced at Media Bus, Inc., Woodstock, N.Y.

B. Friedman - b. 1947, Brooklyn, N.Y.

Director of Media Bus, Inc. Also, an independent producer, teacher and artist.

JOAN GIUMMO & ELIZABETH SWEETNAM

Shopping Bag Ladies (1977 45:00 B&W)

Produced in NYC at Electronic Arts Intermix and Media Bus, Inc., Woodstock, NY Production staff: Camera asst. - Vivian Diaz. Alternate interviewers - Jennifer Hand, Louise Rifkin.

J. Giummo - b. 1943, NYC.

Video coordinator of Staten Island Cooperative Continuum of Education. Has been shooting teacher-training tapes, documentary pieces and archival tapes, as well as working on student video projects

E. Sweetnam - b. 1947, NYC.

Teacher of remedial reading and writing at Staten Island Cooperative Continuum of Education Has been shooting a student interview tape on race relations and attitudes toward education in a racially and economically mixed high school on Staten Island

GARY HILL

Windows (1978 20:00 Color)

Objects w/ Destinations

Picture Story

Produced in Barrytown, N.Y.

G. Hill - b. 1951, Santa Monica, California

Living and working in Buffalo, N.Y.

JOAN JONAS

I Want to Live in the Country
(and Other Romances) (1977 30:00 Color)

Produced in NYC

J. Jonas - b. 1936, NYC.

BA, Mt. Holyoke College, MFA, Columbia University, Boston Museum School

Living and working in NYC Her works include solo concerts, exhibitions and installations in the US and abroad

GUNILLA & PHILIP MALLORY JONES

In the Pictures (1977 28:00 Color)

Produced in Ithaca, N.Y. Choreographed by Marcia Pally. Dancers Alix Keast and Karen Bell

G. Mallory Jones - b. 1943, Sweden.

Work includes video, photography, theater arts, graphics, journalism and teaching

P. Mallory Jones - b. 1947, Chicago, Illinois

Interests are video, film and teaching

JOHN KEELER & RUTH ROTKO

The Last Space Voyage of
Wallace Ramsel (1977 45:00 Color)

Produced at WMHT-TV, Synapse Artist's TV Workshop, New
York State Council for the Arts funded facilities and
Electronic Arts 'n'ermix, NYC

R. Rotko - b. 1944, Philadelphia, Penn.

J. Keeler - b. 1944, Connecticut

Both are independent video and filmmakers who were
recently awarded a Production Aid Grant from the National
Endowment for the Arts for their original teleplay script,
"The Wedding Story", which was conceived as a pilot for an
original dramatic series for Public Television.

MARLENE & PAUL KOS

Sirens (1977 7:50 Color)

Ax (1978 25:00 Color)

"Ax" Edited at Video Free America, S.F. Ca.

M. Kos - b. 1942 Sacramento, Ca

P. Kos - b. 1942 Rocks Springs, Wyoming

Presently resides in San Francisco.

MITCHELL KRIEGMAN

Always Late (1978 10:00 Color)

Produced in NYC

M. Kriegman - b. 1952, Richmond, Va

BA; Bennington College, Vermont

Recently prepared a half-hour selection of new and old tapes
for presentation on WNET-TV/13, VTR series, and has done
several solo performances

BARBARA LATHAM, JOHN MANNING, EDWARD RANKUS

Alienation (1979 30:00 Color)

Produced at School of Art Institute of Chicago, Video Area

E. Rankus - b. 1953, Chicago, Illinois

UICC School of Art Institute Chicago

Currently assistant professor of UICC and lives in Chicago

J. Manning - b. 1950

UICC, School of Art Institute Chicago

Doing graduate work at School of Art Institute of Chicago
for past two years in sound and video synthesis. Work
approaches his studies of comparative religions, structural
anthropology and abnormal psychology as forms of model
building and testing.

B. Latham - b. 1947, Pittsburgh, Pa

Chicago, Colorado, Texas, Philadelphia, Connecticut, NYC,
and MFA School of Art Institute of Chicago

Has shown her tapes in selected galleries, cabarets and
institutions throughout the country. Is both a professional
artist and faculty member of the Video Area at the SAI of
Chicago.

LES LEVINE

A Picture is Worth 1,000 Words (1976 :55 Color)

Stamp of Approval (1976 11:48 Color)

But This Idea (1976 15:24 Color)

Produced at Synapse Video, Syracuse, N.Y.

L. Levine - b. 1935, Dublin, Ireland

Central School of Arts and Crafts, London Media sculptor
living in NYC Has had over 90 one-man shows, written for
various publications such as Village Voice and Art in
America Guest lecturer at universities throughout the world

EVA MAIER

Pink Beans (1978 14:15 Color and B&W)

1 Received a Letter

Stomp

Parsley Wings

Peter the Great

4 Legged Shadow

Produced NYC and Cape May Point, NJ. Post produced at
Merc, the Experimental Media Foundation, Adwar.

E. Maier - b. 1948, Vineland, NJ

Washington Square College of NYU, Art History and
Ballet/Modern Dance training. Resides in NYC Works
include choreography, producing and video

CHRISTA MAIWALD

Arab/Angel (1977 4:00 Color)

Aging (1977 5:00 Color)

Van Gogh's Bedroom (1977 3:00 Color)

Group Shot (1977 4:00 Color)

C. Maiwald - b. 1949, Media, Penna

BFA, Temple University, Pennsylvania College Provisional,
MFA Art Institute of Chicago Work includes painting,
filmmaking, video.
Resides in NYC.

LINDA MONTANO

Mitchell's Death (1977 30:00 B&W)

staff: David Wagner

L. Montano - b. 1942, Kingston, N.Y.

College of New Rochelle, University of Wisconsin; sculpture
in Italy. An associate Fellow at the Center for Music
Experiment and an instructor at San Francisco Art Institute
in video and performance

JAMES MORRIS

Stag Hotel (1978 28:35 Color)

J. Morris - b. 1955, Wilmington, Delaware.
Currently the Special Projects writer/producer at WCNY-TV in Syracuse. Video artist, filmmaker and a still-photographer living in Syracuse.

RITA MYERS

Barricade To Blue (1977 30:00 Color)

Produced in Inter-Media Art Center, Bayville, N.Y. Assisted by: Bob Travis, Carlota Schoolman. Performers: Carol Parkinson, Rita Myers.

R. Myers - b. 1947, Hammonton, N.J.
Video artist living in NYC.

JOHN ORENTLICHER & TOM SHERMAN

Sometime in September (1979 13:00 B&W)

Because It's My Image/

Watching the Leatherman (1978 10:00 B&W)

2 + 1 + 1 (1979 8:00 B&W)

Produced in Syracuse at the Newhouse studios and in Toronto at Trinity Video.

J. Orentlicher - b. 1943, Roanoke, Virginia.

An associate professor and chairman of the department of Experimental Studios at the College of Visual and Performing Arts, Syracuse University. Defines himself as an image maker/teacher.

T. Sherman - b. 1947, Mainstee, Michigan.

Video and performance artist and writer living in Toronto. Contributing editor on Only Paper Today, and an editor of Centerford magazine.

POCKET VIDEO

Sheridan Square (1977 20:00 B&W)

Post produced at the Association of Independent Video and Filmmakers, NYC with the assistance of the Women's Interart Center and Human Systems Institute. Production assistants: Ann Volkes, June Mosca, Joyce Kobayashi, Barbara Goldberg, Ellen Pettit.

A. Volkes - b. 1949, NYC.

J. Mosca - b. 1952, NYC.

J. Kobayashi - b. 1948, Denver, Colo.

B. Goldberg - b. 1929, NYC.

E. Pettit - b. 1947, NYC.

Ann Volkes is video editor at Electronic Arts Intermix and Assistant curator at Anthology Film Archives Video Program. June Mosca is a social worker at service organization in Brooklyn. Barbara Goldberg is a freelance artist and art instructor. Joyce Kobayashi is a psychiatrist and Ellen Pettit is a graduate student in clinical psychology at University of Colorado, Boulder, Colorado.

SUSAN RUSSELL

Suzy Q (1977 7:00 Color)

Repulsion/Obsession (1977 16:00 Color)

Seduction (1977 18:00 Color)

Produced in Merc Video Studios, NYC. Camera in "Suzy Q" by Chris Coughlin.

S. Russell - b.

BS, Design, Cornell University.

Professional artist whose shows have been at So Ho Television, the Kitchen Anthology Film Archives, Holly Solomon Gallery, Rhode Island School of Design, Electron Movers, P.S. I and Carnegie Institute. Works are included in numerous private collections in the U.S. and abroad.

IRA SCHNEIDER

Several Minutes of Several

Days in the Hamptons (1976 15:00 B&W)

Some Scenes from Southern

California (1976 15:00 Color)

I. Schneider - b. 1939, NYC.

BA, Brown University; MA, University of Wisconsin, Madison. Video artist and pioneering figure in the video movement.

With Beryl Korot, co-editor of the video journal, Radical Software and the anthology Video Art.

BARBARA SYKES

Electronic Masks (1978 5:00 Color)

B. Sykes - b. 1953, Chicago, Illinois.

University of Illinois at Chicago Circle (UICC).

Major works are in video synthesis with the Dan Sandin Image Processor, and the state of electronic imagery. Her work has been shown nationally and internationally at museums, galleries and on television programs.

VIDEO REPETORIE

Happy Birthday America (1976 20:00 Color)

Produced in Cape May, NJ. Post produced at Electronic Arts Intermix, NYC. Edited by John Trayna, Steve Rutt.

J. Gold - b. 1949, Jersey City, NJ.

Has directed and photographed numerous documentaries for television and theatrical distribution. His video tapes have been exhibited in museum galleries, on cable television as well as network television and on European TV.

M. Cohen - b. 1949, Vineland, NJ.

An independent video and filmmaker, the director of the Cape May project, the Video Access Center of NYC and a member of the Alternate Media Center.

B. Marpet - b. 1951, Yonkers, N.Y.

E. Marpet - b. 1943, Israel.

Both are currently at work on a tape in Spain. They have also been free-lancing as camera/sound editors, and live in NYC.

BILL VIOLA

The Space Between the Teeth (1977 10:00 Color)
Truth Through Mass Individuation (1977 10:00 Color)

B. Viola - b. 1951, Flushing, N.Y.

BFA, Syracuse University.

Was technical director of Art/Tapes/22, formerly a video production center in Florence. Has been artist-in-residence at WNET-TV/13 Lab in 1976, 1977 and 1979.

WILLIAM WEGMAN

Selected Works: Reel #7 (1977 17:00 Color)

Anthology (1977-78 10:00 Color)

Produced at 27 Trames Street and edited at WNET-TV/13, NYC.

W. Wegman - b. 1943, Holyoke, Massachusetts.

BFA, Massachusetts College of Art; MFA, University of Illinois. Artist who concentrates on video, photo and drawing.

LAWRENCE WEINER

Red as Well as Green

as Well as Blue (1976 20:00 Color)

L. Weiner - b. 1940, Bronx, NYC.

Professional artist currently living in NYC.

ADDITIONAL REFERENCES

ED. Rosebush, Judson - Frank Gillette: Video: Process and Meta-Process Everson Museum of Art 1973.

ED. Rosebush, Judson - Nam June Paik: Video 'n' Videology Everson Museum of Art 1974.

David Ross, Peter Campus: Closed Circuit Video Everson Museum of Art 1974.

David Ross, Americans in Florence/Europeans in Florence Long Beach Museum of Art 1974.

Suzanne Delehanty, Video Art Institute of Contemporary Art, U. of Pennsylvania 1975

David Ross, Southland Video Anthology Long Beach Museum of Art 1975

ED. Peggy Gale, Video By Artists Art Metropole, Toronto 1976 (This publication contains a total listing of periodicals and essays up to 1976)

ED Beryl Korot/Ira Schneider, Video Art Harcourt Brace Jovanovich 1976

David Ross, Southland Video Anthology Long Beach Museum of Art 1977

ED. Gregory Battcock, New Artists Video E.P. Dutton 1978

CAPTIONS

HOUSE FOR SALE

NICE YARD

GOOD PLUMBING AND ELECTRIC

GREAT VIEW

VERY LARGE UTILITY AREA

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